

LEPANTO 4-EVER



This is issue #57 (97.08, November/December 97) of *Lepanto 4-ever* which on average has been published about once every 57th day since its first issue in August 89, although I am trying to get an issue published about once every 5th or 6th week.

The editorial address is Per Westling, Östansvägen 10, S-61135 Nyköping, Sweden. If you need to phone, best is to use my home phone (which should have some answering service if not at home or if surfing...) but for orders I do prefer receiving them by mail or by e-mail if you send them to L4E@algonet.se

Normal issue: Cost 16 SEK or 1.40 UK pounds (including postage anywhere in the world).

Freebies (for a published article, used standby orders and/or wins in some games) are worth at least SEK 16 (£1.4) to your subscription account or to cover game fees if you are a trader.

The best way to pay within Sweden is to send cash, or use my "Postgiro" which is 630912-5513

Waiting lists:

If no details appear by a list these can be found in a previous issue. Underlined names: preference list on file.

Open for anyone

1. **Black British Press Winter 1900 Real Gunboat Diplomacy** [GM PW]: Another game of this variant, or if you prefer any other version let me know. Waiting: Genghis Khan, The Unicorn, + one more.
2. **Diplomacy** [GM PW]: (Joost Staffhorst), Leif Kjetil Tviberg, Ubbe Urbanyik.
3. **Railway Rivals** [GM PW]:
4 RR games running is probably enough but two of them have only three more rounds so it might be time to prepare for another game start or two. Map? How about Argentina, European Russia or Northern Italy?
Michael Pargman [A], Berry Renken [A,NI]
4. **Gops:** (Gihan Bandaranaike).
5. **The Banquette of Borgia** [GM PW]. Rules appeared in #51. Waiting (name supplied underlined): John Robillard, Brad Martin, Pitt Crandlemeire, Ward Narhi, Leif Kjetil Tviberg, Anders Færden, Lars Berglund. *Gamestart next issue*, probably.
6. **Energy** [GM Björn W]. Rules in #56. Pitt, Thomas Nilsson, Andrw York, Ola Hansson, (Brad Martin - if needing another one).
7. **Eleusis** [GM Björn W]: (Gihan B.), Pitt, Michael Pargman
8. **Capitalist Diplomacy** [GM PW]. One game just started, but if there is interest I might start another one.

Deadline for #58 is Thursday 8 January 1998.

Your credit: ((Look on the envelope))

((If negative you will probably not get next issue))

Running — Open to join

1. **Rocky II** (By Popular Demand): Is running. Anyone can join at any time.
2. **Metropolis** (Fictionary Dictionary): Is running. Anyone can join at any time.
3. **El Gordo 1998**: You can send in entries as long as they reach me before 1998... Categories should appear close to El Gordo 1997.
4. **Name that tune** (GM Björn W): Is running in Björn's subzeen but anyone can join by sending orders to Björn or to myself.

Standbys needed

As always standbys are handy. Let me know if you are interested.



Withering bytes

Please note the extra long time until next deadline, in part for myself being away for a two week vacation at the Canaries. I will therefor take this opportunity to wish you all a happy new year!

Next year will have quite a few interesting conventions:

* **3-6 Jan**, StockCon in Stockholm will host the 1998 Swedish Diplomacy Championships. I will probably not be there, although I might pop in later on. Anyway, to get more information you better contact Leif Bergman or Björn von Knorring.

* **20-22 Mar**, EDC/MasterCon is the European Championships and will be held in Bedford. (Shaun Derrick, 313, Woodway Lane, Walsgrave, Coventry, CV2 2AP, England.)

* **10-13 April** (= Easter), GothCon XXII in Gothenburg will not be as good a tournament as 1997 but this is still the best Swedish convention for Diplomacy and other boardgames.

* **22-24 May** will be a hot Diplomacy weekend. In Sweden SydCon will take place in Lund. But

Where to find the Games?

- Ben-Hur (Not Round 8)..... 23
- El Gordo 97 (Last round) and 98 22
- The Hidden (Fall 1901)..... 27
- James Joyce's Women (Round 10)..... 23
- Last Emperor (Round 10)..... 25
- Metropolis (Round 3) 20
- Never Ending Story (Round 2)..... 24
- Princess' Bride (Round 2)..... 24
- Quiet Earth (Winter 1900) 26
- Rocky II (Round 4)..... 19
- Star Trek: The Cage (Round 4)..... 21
- Untouchables (Round 1) 27

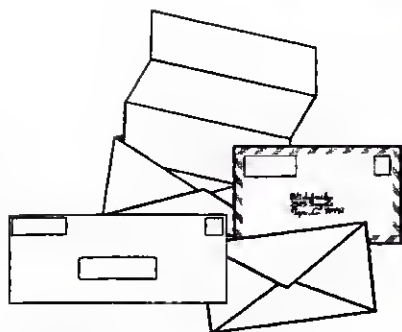
the main event is of course WDC VIII that will take place in Chapel Hill, NC, USA. For information contact: David Hood, 2905, 20th Street NE, Hickory, NC 28601, USA (David_Hood@w3link.com). I hope to have more information regarding travelling arrangement after getting some information from Shaun.

And of course in July there is ManorCon, although I think it is very unlikely that I will go there this year.

For the long range planner it can interesting to know that European GenCon will be hostead 3-6 September in Loughbrough, England. Spiel 98 will take place 22-25 October, in Essen, Germany as usual.

Peeking into 1999 we have WDC in Belgium, probably in February or March, while the 1999 EDC will take place in Helsinki, Finland in August.

So, to round of this column I just had a thought; one of the talk shows of channel 3 on the public radio posed the question "What would be the word best describing the 20th century?" The main consensus seemed to concentrate mainly on technical stuff, like computers, cars, or the violent nature of man (war or even nukes). Myself tend to lean towards the latter. I think the best word is *genocide* something that covers the whole world, and all times, e.g. Armenia, Yugoslavia, Holocaust, Khmer Rouge, China, ...



Käre Per

Metropolis

Pitt Crandlemire [7 Nov]: "The Waco definition is obviously from a European since Waco is in Texas, not Oklahoma."

Conrad von Metzke [5 Nov]: "Actually, my children had much more interest in tapirs and emus — the others too of course, except the lions and tigers were always sleeping, and at the time we used to visit the monkeys were all kept in ugly wire cages. That has changed, thank goodness."

((I haven't been at any zoo in... over 20 years, but I think I found, besides the monkeys, the penguins most fun to watch. Do they have those in San Diego?))

El Gordo 1998

Berry Renken [10 Nov]: "I will send you my submissions for El Gordo later, I'm still doing investigations....:-) I'll also run an El Gordo game in the Blues."

((Great. For those of you that want to participate in Berry's game send an e-mail to Berry [see player roster] and join his excellent e-mail fanzine, The Bluesmobile.))

"About the Swedish Prime minister, we don't get to read or hear much about Swedish politics here, what parties do Carl Bildt and Göran Persson represent and who is your current PM?"

((Göran Persson is the current PM and also leader of the Socialdemocratic party which has been the largest party. Carl Bildt is the leader of the largest opposition party, Moderaterna (about liberal-conservative).))

Lars Berglund: "El Gordo 1998 looks interesting, but I'll give you my answers in December. But I have to mention the Winter Olympics icehockey tournament: This is very hard to tell who'll win — USA won the Canada Cup, Canada has most Superstars (Lindros, Kariya, and so on) but will "old" players like Gretzky and Messier still stay on top?! Sweden with Lidström, Forsberg and Sundin is a dark horse! Russia and Chekia have brilliant players. At first I didn't believe in Finland, but with players like Selänne, Koivu and Numminen you can't be surprised if they play well! Before New Year I'll have to decide what to pick! Extremely hard!"

((This will surely be one of the best hockey tournament ever, probably only beaten by the earliest Canada Cups with the Soviet team as the number one.))

Videos

Andy York [28 Oct]: "If you have a friend that can convert PAL to VHS, I might be sending you a tape. A friend of mine sent a copy of one episode of *The Young Indiana Jones Chronicles* that I missed entirely. However, it is PAL format (from New Zealand) and I have yet to find a way to copy it (though I haven't looked THAT hard). But, let me know about the B5 tapes. I can always do a one night rental of a VCR and throw them all one one tape. Plus you'll get the pleasures of seeing a bunch of American commercials — ad nauseum..."

((I've seen those at previous B5 tapes; commercials for hamburgers just after the titles...))

I asked the friend I was thinking about but he could not record in NTSC format, just play. So you should better continue to look.

I'll think I will try to load the tapes in Linköping, that is simpler for all parts.))

All About Eve

James Hardy [10 Nov]: "Well, thank God that's over... (Need I explain?). Well done Henrik, unlucky Mike and Brad."

Energi (Energy)

Ola Hansson [12 Nov]: "you could tell your brother to put me up for "Energi" in his

subzinc..." ((Noted)) I've played that several times, but that was many years ago. To my understanding, you would be able to forward moves to him, correct?"

((Yepp, I function as order collector for Björn's games.))

Didi über alles

Björn Westling [16 Nov]: "I recently got a chance to read a newly published Swedish book about RPG's. However, it should in reality be called a book against RPG's, as it was written by one of Sweden's most infamous anti-RPG persons Didi Örnstedt. There is, of course, a lot of things that one could comment, but the following part would perhaps be of interest as just one exaple of her arguments against role playing games:

"The American gaming company *White Wolf* (The white American wolf [(A direct translation of the author's "translation")) associates to those messages found in shape of printed T-shirts among for instance the skinhead movement and among neo-nazis. The title of *White Wolf*'s role-playing game *Werewolf* reminds of the neo-nazi magazine with the same name, published in Gothenburg. The name *Werewolf*, in this case, is derived from the German extremely cruel "werewolf units" from World War II, mainly operating in Northern Europe."

(*De övergivnas armé*, D Örnstedt & B Sjöstedt, p. 156)

"I am no expert, of course, but I find it unlikely that *White Wolf* is aware of magazines published in Gothenburg by Nazis. I also believe that should you construct a game about werewolves, then *Werewolf* is a natural game. Besides, I don't like the author's translation of *White Wolf*, which denotes a nazi connection."

Spacefilling "joke"

((I have some room left, and will use it for the following story, although the weak at heart should probably skip it.))

Two men camping in the mountains had spent four days together, and they were getting a little testy. One morning, the first friend says, "You know, we're starting to get on each other's nerves. Why don't we split up today. I'll hike north and spend the day looking around, you hike south and spend the day. Then tonight, we'll have dinner and share our experiences over the campfire."

The second friend agrees and hikes south. The first man hikes north. That night over dinner, the first man tells his story.

"Today I hiked into a beautiful valley. I followed a stream up into a canyon and ate lunch. Then I swam in a crystal clear mountain lake. As I sat out and dried, I watched a deer come and drink from the stream. The wildflowers were filled with butterflies and hawks floated all day overhead. How was your day?"

The second friend says, "I went south and ran across a set of railroad tracks. I followed them until I came across a beautiful young woman tied to the tracks. I cut the ropes off, gently lifted her off the tracks, and we had sex in every imaginable way all afternoon. Finally, when I was so tired I could barely move, I came back to the camp."

"Wow!!" the first guy exclaimed, "Your day was MUCH better than mine. Did you get a blow job, too?"

"Nah," says the second friend over his meal. "I couldn't find her head."

Beauty and the Beast #6

Hello again,

I had planned to write a lengthy report from BoråsCon. The trouble is that I have a lot of things around me right now, and very little time, so the report will be very condensed. This weekend (the weekend after deadline) a girl from my job, Monika - whom I had a great crush on one year ago - celebrates her 25th birthday and I don't want to miss that. The next day some other friends have a housewarming party which I don't want to miss, and last, but not least, I will travel to Kiel with Monika, Christer and Irene from my job I don't want to miss that!

Borås Spelkonvent 15

This year it was more to do than usual as my friend Anders Hallberg was talked into creating the Call of Cthulhu scenario, forcing me to spend some time on research, and write a text in ancient Norse runes. After much work we had created a scenario based around five old homeguard-men, who should repair an old cabin. Unfortunately there was a mystical rune-stone, a mad bull and a nazi magician/occultist present as well!

Therefore a lot of the convention was dedicated to Call of Cthulhu, especially as several invited gamemasters hadn't received the scenario, and the Xerox machine didn't like the scenario and almost broke down.

I tried to force Tomas Larsson to start the Diplomacy, but he simply played Britannia instead. The tournament was started by Fredrik Nättorp, as I was GM'ing and he started three boards at the qualification. Unfortunately several people suddenly realized that they had other things to do than playing Diplomacy, and left their positions, but somehow I managed to find replacement players, although I had to play as well. I replaced a girl who had played Turkey, and she had already declared that she was leaving the game, so Italy and Austria buried their hatchet in Turkey. I don't think anyone could have survived that.

After the qualification we quickly started another game. This time I got to play France in a wonderful and fun game. How about these opening moves for France:

S01: A (Mar)-Bur, A (Par)-Pic, F (Bre)-MAO

F01: A (Pic)-Bel, A (Bur) S A (Pic)-Bel and F (MAO)-WES!

Build: F (Mar)

As I took Spain in 1902 I could have built another fleet in Marseilles, but sadly Italy succeeded in stabbing Austria and could build two units, therefore I headed for England. Later in the game, I was annoyed by a Russian fleet in NAO, but when I asked Elin Lindström to remove it from NAO, she replied *"Oh, you are taking this game seriously, aren't you?"*. Well I finished second with 9 behind Italy.

My third game I played Italy but was stabbed by Henrik Andersson and finished with three units.

The convention tournament was won by Tomas Larsson, but the SDR tournament was won by Vidar Ambrosiani, whom I didn't know of earlier. Mattias Jerrewing who had been in the lead all the time decided to sleep instead of playing the last game, and his place was taken by Vidar, who won the game and thus the whole tournament. (If you are in the lead, don't go to sleep!)

All in all, the convention was a success, and we got very much positive feedback from everyone regarding the Call of Cthulhu-scenario, possibly meaning that we will arrange that next year as well.

Now, we move to the Letter Column:

Lars Berglund: "'Name that tune' was extremely hard this time, so I'll just have to guess on every tune!"

((Obviously, Pitt didn't think it was very hard... Well, it's better to have lost in love than never to have loved at all...))

"Even if Premier League isn't your cup of tea, I'll recommend you to go see the excellent 'Fever Pitch' If you haven't seen 'Donnie Brasco', go and take a look!"

((Those are movies I will see some time, when I have more time to see movies))

"I would appreciate if you didn't mention Allsvenskan, because my team AIK has had a disastrous year!"

((Personally, I don't like AIK, but the team is not to blame, only their so called "fans" (hooligans!). I guess that the team is very good however))

Now, to the games part:

Eleusis

I will probably start it next time, if I get a confirmation from Gihan that he will play. Some more people wouldn't hurt. However, Michael Pargman had a query about rule 7.

The answer is that all players play their cards simultaneously, and thus the last played card is the same for all players. Everyone will know whether the cards are correct or not, and after that I display all the cards in any eligible order and the last card in the row is considered the last played card. Most likely the rule will not prevent this.

I believe it will become clear when we start the game.

Energy

Although I've got some interest the game will not start yet. However, a couple of clarifications seem to be appropriate:

When you create your own nation you buy oil, coal, arable lands and money which you have from the start. If you spend points on hydroelectric, wind or solar you have only bought the possibility to build that number of power stations of the kind. You could for instance spend all your 80 points to get 80 wind power stations, but this is not a good idea as you then cannot buy anything. As solar and wind are very expensive to buy, they are very cheap when you manufacture your own nation.

Lars Berglund, thanks for your preliminary orders. However, you have failed to notice that Oil, Coal and Nuclear power stations produce energy as well, meaning that your nation would produce a surplus amount of energy (cmf. 3a, Postal Gaming modifiers)

Name that tune

I will accept answers by SnailMail or by phone, or even delivered in person (should we happen to meet). Should you prefer e-mail, you could send your answers to my brother, who will forward them to me. As his answers are delivered together with the fanzine you don't have to worry that he will get more information than anyone else.

Rules:

A correct identification of the song is awarded with two points and a correct identification of the artist is also awarded with two points. In the event that nobody gets it right, more of the lyrics are revealed next time and this time correct guesses are awarded with one point each.

One amendment to the rules: Everyone scores as many points as the worst result every time. Therefore anyone who did not submit answers last time scored 4 points.

I must also point out that Pitt Crandlemire's answers arrived too late to be included in the subzine last time, but they were included in the competition. He correctly identified nos. 1, 2 and 3, thus scoring 12 points.

Excerpts for round 2, were:

4. "...like to do what you wants, I is the

best, I is the rest, I is the enemy..." *

Sex Pistols: "Anarchy in the UK". Still nobody got this one.

5. "Lying in my bed I hear the clock tick, and think of you"

Cyndi Lauper: "Time after time". Correct answer by Pitt.

6. "Take a look at my girlfriend, she's the only one I got"

Supertramp: "Breakfast in America". Correct answers from Per, Elin Lindström and Pitt

7. "Are you thinking of me when you fuck her?"

Alanis Morissette: "You oughta know". Correct answers from Per and Pitt.

8. "It's cold out there but it's warm in bed"

Wham!: "Wake me up before you go-go". Yes, Pitt got this one as well. However, he answered that it was by George Michael. As it was written by George Michael, while he was a member of Wham! I can only award one point, for an almost correct answer.

Excerpts for round 3:

9. "It's been 7 hours and 15 days"

10. "I'm 23 now, but will I live to see 24?"

11. "If I tell a joke, you've probably heard it before"

12. "Poor is the man whose pleasures depends on the permission of another."

and two bonus tracks (giving 1 point each):

a) "Emergency! Emergency! Emergency! Emergency! Emergency! Emergency! Emergency! Emergency!"

b) "No no no no no no no no no no no no"

Here are the current standings:

| <u>Player</u> | <u>B/F</u> | <u>this</u> | <u>TOT</u> |
|--------------------|------------|-------------|------------|
| Pitt Crandlenire | 12 | 15 | 27 |
| Gihan Bandaranaike | 12 | 0 | 12 |
| Per Westling | 4 | 8 | 12 |
| Lars Berglund | 8 | 0 | 8 |
| Mark Stretch | 8 | 0 | 8 |
| Elin Lindström | (4) | 4 | 8 |

(Others) (4) (0) (4)

Some more about music, but this time I'm seeking information:

I have compiled a list of all hits on the Swedish Pop Radio Charts (which many times have been more accurate and up to date than the official singles chart). However, there are some artists that I possess no information of whatsoever, and I would very much like to know which nationality they have. Note that none of this artists have been at Top 40 in the US Hot 100, nor have they ever made the British official charts. Any information would be very helpful indeed!

The artists that I want information about are:

Francis Bay

In 1975 Belgium's entry to the Eurovision Song Contest was conducted by one Francis Bay. Is that the same one who had hits in 1961 and 1962 with "Manhattan Spiritual" and "In the mood"? And if so, is he Belgian?

Cyan

Had a hit in late 1972 with "Mama Papa"

The Discoteques

Had a hit in 1972 with "What is life"

Al Harris

Had a hit in 1962 with "My old Kentucky home"

Rod Hunter

Had a hit with "Apache" in 1973

((BatB#6 finishes at page 25))

MUSEUMS OF SCANDINAVIA: A PEERISPECTIVE

by Larry Peery

INTRODUCTION

Museums take their name from the Muses, the nine goddesses of Greek Mythology who presided over literature and the arts and sciences. Can you name them? I doubt if one in a hundred thousand people can any more. More generically, a muse is the spirit that is thought to inspire a poet or other artist.

A museum classically was defined as a place for the Muses or for study; an institution, building, or room for preserving and exhibiting artistic, historical, or scientific objects.

Today museums have come a long way, nowhere more so than in Scandinavia. While we should keep the classic definition of museum in mind; we should not let it prevent us from using the word to describe other kinds of museums which, in their own way, carry on the purposes and traditions of the classic museums, but in a more modern fashion.

During my 1997 visit to Scandinavia I visited nearly two score museums, perhaps twenty of which met the classic definition of the word and another twenty that were museums in spirit and in fact, if not in name. Individually they were as different in size and purpose as people are. Collectively they ranged over the entire span of human existence and accomplishment. It is difficult, but not impossible, to compare them, but to do so in a meaningful way is not easy.

When I use the term museum I am not just referring to the traditional forms museums take. Instead I am using the term in a much broader sense. Indeed, almost any place or anything can be a museum when looked at in the proper way. So, in addition to those large, old granite and marble tombs that we all know and love, and the outdoor collections of buildings from different times and places that we have seen, keep in mind that my museums range over the whole space of place and time that man has used.

COMPARING AIRPLANES OF STEEL, DANCERS OF BRONZE, AND SHIPS OF WOOD

In order to properly assess the value of museums I visit I have developed a series of questions that I seek to answer whenever I visit any museum. These questions can be divided into three groups: objects, observers, and evaluator. Objects are the physical elements that make up the museum. Observers are the people using the museum. The evaluator(s) is the person who is performing the assessment.

A museum is, or should be, more than just a collection of objects. Its physical make-up consist of three elements: the setting and/or physical structure, the contents, and its presentation of those contents.

A museum normally consists of a setting, such as a park or an urban venue; and one or more structures or buildings. These can consist of an original building, additions to that building, a new building, or an adapted building. Very few museums consist of more than one building. These buildings exist to shelter, protect, and display their contents. How well they do so can have a great influence on how valuable the museum as a whole is.

An empty structure no matter how grand or glorious, however, is just that; an empty structure. It is the contents of the building that make it a museum. When looking at the contents of any museum I try to evaluate the subject(s) or focal point(s) of the museum's collection. Museum contents range from a single item to huge collections.

It is important to consider both the quality and quantity of that collection. A small museum of particularly fine items is usually more interesting and more valuable than a large museum filled with second or third-rate items.

Most museums' collections can be divided into four groups regardless of their subject or

media. Each has its exhibits, both permanent and temporary: items that are on view at any given moment. Most museums also have a collection of items that it possesses or holds, but which are usually not on view. For many museums that amounts to as much as 85-90% of their collection. Many major museums borrow and loan from each other or individuals, especially when putting together a special temporary exhibit. How much and how often they do this has a direct bearing on the value of the museum. Finally, most museums, but not all, seek to expand their collections by acquisitions, either through gifts or purchasing items as they become available. Indeed, most of the major museums in America have been established in this way. Their collections were either gifts or bought on the market. The new Getty Museum in Los Angeles has been a major player in the international acquisitions market for years as it seeks first-rate items to fill its huge new facility.

The presentation of collections, either in groupings or individually, is also of great importance in deciding on the value of the museum. Most museums display their items in groupings based on various geographical or chronological arrangements. Today, however, we are seeing more exhibits that group a single type of item (e.g. a room full of chairs from all over and all time periods) together. These groupings, whether by country of origin, time period, or artists tend to fall into two categories. Some are static. They merely sit there and are observed. These are usually the older collections and older structures which have limited ways of altering their displays. Most newer museums allow more flexibility in both what is displayed and how it is displayed. Lighting, multi-media presentations, etc. allow the viewer to interact with the objects. This is the current rage in museums, to present "live" exhibits as much as possible.

What of the observers, the people who come to see and use the collections?

Each museum has one or more purposes: to preserve, to educate, to inform, to motivate, to entertain, and by no means least, to impress!

Most museums also have a very specific appeal directed toward a particular audience which may be selective in nature (e.g. airplane lovers or railroad fans go to appropriate

museums), local, county or provincial, national, multinational or regional, or worldwide in scope. And, hard as it is to believe, there are some museums that actually aren't interested in having an audience or visitors at all. These often house research collections for instance.

How museums are utilized is another area I try to evaluate. A museum with no visitors is as lifeless as a cemetery without a funeral in progress. A museum with some visitors at least shows some signs of life. And a museum with lots of visitors usually indicates a high level of vitality.

Two caveats. First, this is an exceptions report. I will focus on the very good and the very bad in my discussions. The average or adequate is not something I will spend much space on. Second, I would have preferred to group the museums I am going to discuss here with others of the same type in other parts of the world. Alas, no space and no time.

Finally, you may be wondering why all this discussion about such a dull topic that at first glance has nothing to do with Diplomacy. The reason is quite simple. The Archives and other Diplomacy materials I have could, very easily, form the basis of a Museum of Diplomacy; and who knows, perhaps someday they will.

And now let's get down to some specifics.

LINKÖPING

Most of Europe consists of big cities and small villages, or so Berry Renken would have us believe. From his perspective in the boonies of the northern Netherlands that may be true. However, I have found a whole collection of towns that are neither cities in the modern sense nor villages in the historical sense. Most of these towns today have populations around one hundred thousand or so, and that size usually indicates a local source of wealth that has provided for their historical growth and the accumulation of at least a few treasures. Unlike the big cities and national capitals that command and demand nationwide support to maintain their glamour and look their best, these mid-sized towns depend on local support to keep their treasures polished and working. In many cases, a museum per se is out of the question for financial or utilitarian reasons. Instead, local treasures are

regularly used and patched and repaired when needed.

Linköping is a good example of this kind of town and it was no accident that it was my first stop in Sweden. It is a perfect example of the combination of modern and historical in a user-friendly environment.

Linköping's newest museum is a "living" one, its konsert and kongress hall which is just now ten years old. The building is modern in design, as one would expect, and highly functional, as one would also expect. It also has that uniquely Scandinavian touch of artistic style in its design and execution. During the short period of time I was there it was preparing to host a performance of the Verdi Requiem, a concert by Art Garfunkel, and a meeting of regional bureaucrats; a typical mixture. Here people come together to entertain and educate themselves, a classic function of any museum.

Just a bit older and located just outside of town is the Swedish Air Force Museum, the only such establishment in Scandinavia. This is a case of a museum being a world class institution on a national level. The emphasis is on Swedish aircraft, although those from other countries used by the Swedish Air Force are also on display. Given the very limited combat role the Swedish Air Force has played in the history of the country, there isn't a lot of emphasis on combat history. Still, the museum teaches much about just how hard the Swedes worked to maintain their precious neutrality.

Linköping has two areas of interest as people centers, the Gamla Stan, which is now a park, and the modern town square and market area, which is the local center for getting together. Finally, the city's past, present, and perhaps future can be seen in two of its churches: The Dom, or Cathedral, and St. Lars, a parish church in the central part of town. The Dom is a monument to the town's rich and varied past. St. Lars' is a tribute to its vitality. However, both churches have had to adapt to the demands of today's changing world. Both reflect the reality that the chief role of the church in today's society is not worship, but that of social provider and entertainer. It is the church's role as a social welfare administrator and as a provider of entertainment, usually but not always in musical form, that has kept the pews full. This can be

seen as well in the area around the Dom; which can be considered a museum in the larger sense. A wide variety of buildings are devoted to various specialized collections. For example, The Bishop's Palace, not open to the public, is a working office complex as well as a repository of liturgical history.

Finally, in roaming around Linköping I had a chance to observe the variety of housing that Sweden provides for its people in a compact combination of urban, suburban and rural environments. The town is surrounded by a whole series of planned communities. If I knew more about Swedish urban planning and architectural design, I could probably identify each of them according to when they were built, who designed them, and who paid for them. Not knowing any of that I could only contemplate the way the Swedish society had provided for its people over the past several generations. This, at the highest level, was a museum being lived in. And, at least from the outside, they didn't appear all that different from the common housing of the Vikings in Greenland and Newfoundland that dates back a thousand years.

GÖTEBORG

Göteborg, on the other hand, is a big city. Again, with a half-million people or so, it stands on a threshold. It has lost the innocence and charm of a Linköping, but it is not yet a large and impersonal mega-city like Stockholm.

Despite spending four days in Göteborg, I really didn't get to see much of the city, but here again the combination of modern and historical could readily be seen. What was interesting was to see the look of a major European city that had escaped the damage caused in so many other cities by World Wars I and II. Göteborg is not a typically Swedish city, I suspect. For one thing, it is relatively new. Most of the city was built in the last few hundred years, and even the oldest areas are only a few hundred years old. There are big influences from the Dutch in the design of the old town's canals and streets, and later from the English who had strong ties with the local economy.

But Göteborg has seen its share of change in the last few years. The changing world economy has forced the locals to adopt. The old

industries are gone. New ones took their place. And newer ones are waiting in the wings.

Göteborg's harborfront reflects this. On one side of the river is the traditional collection of ferry landings, showpiece museums fashioned from old ships and boats of various types, modern cultural centers like the Opera House; and on the other are the traditional ship building and repair yards and docks, container shipping terminals and such.

A good example, at a human scale, of the old and new, was a small side street filled with new row housing that Per Westling and I came across. On one side were some new apartments designed to blend in with the local neighborhood. On the other was one of the oldest houses in town, carefully preserved as a museum and open a few hours each week. Looking down on both was a slott, or castle, high above.

The city's main avenue leads up the hill to a large square dominated by a large statue designed by Scandinavia's equivalent to Michelangelo. Behind it is a rather ugly looking museum building. On one side is a large concert hall. On the other is a modern, utilitarian cinema, complete with rarely poorly executed graffiti. Nothing fits. It was a great disappointment.

I left Göteborg with the impression that its people were more interested in living the good life than in appreciating it. Their museums and the lack thereof reflected that.

COPENHAGEN

Copenhagen is Scandinavia's first city in size and quality. At one time it actually ruled Sweden and Norway, although there are few signs of that remaining. Instead, the Danes have cultivated the image of their capital as a Tivoli writ large. However, in early April Tivoli is just emerging from its winter sleep and getting ready for its spring opening.

I began my museum visits at the Christianborg Palace, Copenhagen's version of Versailles. I say this because just about every monarch in Europe during that period was trying to match or outdo Versailles and the Louis' of France. Vienna, Berlin, and St. Petersburg were all doing their best to copy Versailles, and the smaller monarchs were right behind them.

The Christianborg is both a living museum and a historical one. On the living side are the

royal reception rooms, the offices of the prime minister, and the parliament. On the historical side are the livery stables, the ruins below, and the arsenal. Somewhere inbetween are the archives.

The Danish like to use the word "cozy" to describe their culture, but I don't know of anyone who has ever called the Christianborg Palace cozy. If you come early and you come in the main entrance your first encounter will probably be with the horses from the royal stables; which regularly exercise in the palace courtyard. It is interesting to watch the riders and drivers put them through their paces. Deep underneath the Palace's main tower are the "ruins," the foundations and walls of the palaces that existed before the relatively new palace. The oldest is that of Bishop Absalom, the founder of the city. This was one of those museums that I had completely to myself for nearly an hour. From the time I arrived until I left I didn't see another soul. It was eerie, but perfect for the site. Most of the rooms were almost totally dark, with spots and indirect lights to feature this or that highlight among the ruins. Not being an expert in old castles and palaces, I had to take their word for what was what.

Still, it was a good effort.

The Archives looked about like mine, but better organized. Still, the archivist I talked to seemed, well, preoccupied, but don't all archivists strike you that way?

The Royal Reception Rooms; which actually had a guided tour of some 15 or so rooms; were not as large or fancy as the ones in Paris or Vienna, but they still looked pretty good. Most of the hundred or so people on the tour were young, university-aged students. Most of them appeared to be from some other country, although that is hard to tell any more. The royal audience room could handle 50 or so people. The royal ballroom some 800. It wasn't exactly cozy, but it was livable, I suppose. The decorations were what you would expect and represented the traditional exchanges of gifts among the royalty of Europe, at least when they weren't busy trying to kill each other off on the battlefields. There was plenty of crystal from Venice, porcelain and tapestries from France, etc. Many of the most impressive items were from earlier versions of the Palace that had been

recycled for a new purpose. All very nice, unless you had to keep it polished.

The Arsenal is a collection of weapons. No big surprise. I only saw the lower level which consisted of two long (as in football field size) rows of cannons, ranging from ancient to modern missiles. Upstairs, I was told, were the handweapons and uniforms. The site gave it the right atmosphere, but the presentation was pretty basic. It might have been better to combine the larger weapons, handweapons, and uniformed manequins in some live action tableaux.

I love parliaments. I've always regreted that Diplomacy didn't have one. It would be a great hall with walls of padded leather and plenty of large chains hanging around! Anyway, the Danish Parliament is nothing like that. It is pretty simple and basic, just like the Danes. Empty it could be mistaken for a typical gymnasium lecture hall. It's the same size as the Mother Parliament, but lacks the class and sense of history. It needs something, perhaps a Betty Boothroyd

Scattered around the Christianborg are a variety of museums, all within easy walking distance. Everything I saw in the Christianborg required only about four hours of time. The next four museums took up most of an afternoon.

Just around the corner from the Christianborg (NB: The photograph in the Badacker's is printed in reverse.) is Thorvaldsen's museum, the result of a deal worked out between the city's famous son sculptor and the city government. He came home from Rome, dragging with him every possible original and copy of his work he could; and his collection of works by other artists. The city father's agreed to provide a museum for it; which is why it is one of, if not the only; free museums in Copenhagen. I didn't care for the building at all, and I wasn't all that impressed with the art in it. Apparently neither are most of the Copenhageners. There were more staff people inside than visitors when I was there.

The National Museum, on the other hand, is a joy. It was full of people when I got there. The reason, it turned out, was because it was the last day of a major exhibit devoted to Queen Margarethe I, the namesake of the current Queen. Margarethe I actually ruled, under the Union of Kalmar or some such agreement, all of

Scandinavia for a while. This was obviously a major exhibit with a long list of sponsors, including most of the major institutions (political, economic, and cultural) of Scandinavia. As the saying goes, "If you've got it, flaunt it!" They did and they were. The big impression it made on me, of course, was that here was an alternative to the traditional emphasis on England and France during the Medieval period. Here was a queen who could well have been a role model for the Elizabeths, Catherine's, and Marias to follow. It was obvious from the art on display that The Church was still the preeminent force in Scandinavia, but you could see the first signs that a secular power was coming along that would eventually challenge and eventually displace the Church. That one of its earliest leaders would be a woman simply made the whole idea more interesting. Theodora would have been proud.

There was more to the National Museum. I rummaged around the Egyptian mummies tucked away on the top floor and I had an impression that if one started in the attic and worked ones way through the maze of halls and display rooms and down the stairs level by level one would eventually end up in the main courtyard where there was a great display of today's "pop" art made out of old aluminum cans! And who knows, perhaps future anthropologists will find today's aluminum cans as interesting as today's anthropologists do the pottery shards of the Latins and Greeks. Most of the rooms I checked out were small and the contents limited, but in each case the displays were top-notch. This is one of those rare cases where the presentation is as good as the collection. I paused to check out the royal collection of coins and such, but putting plastic phone cards in such a location seemed a bit much. I got my first good look at a runestone, and it made no more sense to me than the results of most Runestone Polls.

Just down the street was the Ny Carlsberg Glyptotek, yet another example of the magnificence and magnanimity of Denmark's answer to the Rockefellers and Duponts. The Rockefellers made their money in oil. The Duponts made theirs in chemicals. The Carlsbergs made theirs in beer. Somehow it all seems appropriate. From the outside the museum looked like a store-bought wedding cake that had been left out in the sun too long. The

interior wasn't all that promising either, until one entered the central atrium filled with statuary and living greenery. Still, I wasn't interested in that. As soon as I figured out how to get to it I headed for the brand-new addition, opened only last year as part of the Copenhagen as Cultural Capital of Europe celebration. This new four-level addition featured rooms filled with French impressionist paintings and a complete collection of Degas's bronzes, *The Dancers*. The art was good, very good, but still not as interesting to me as the building and, more particularly, the stairway that connected the old building and the new one. Obviously, I'm not alone, a museum poster features that "stairway to heaven."

The Tivoli museum belongs with and is part of the same chain that runs the Tussaud and Ripley museums. OK, OK, but I didn't go to Copenhagen to see a wax image of Richard Nixon!

Modern art is not my bag. Modern architecture is. Alas, the two do seem to go together. There are two museums of modern art worthy of world class status near Copenhagen. One is actually quite old, a development of an artist's colony that evolved from an old manor house. That is the Louisiana, Denmark's most popular museum. It consists of a series of buildings of different sizes and shapes filled with art up to and through the Warhol period, all surrounding and surrounded by a series of outdoor rooms filled with statuary by such artists as Henry Moore and Calder and gardens of first rate beauty. The place was packed with people when I visited it and they all seemed to be enjoying the experience. Maybe it was the marijuana-scented display of 1960s art.

On the other side of Copenhagen is the brand new Arken Museum of Modern Art. And here modern means that the paint, if there is any, is still wet. Again, as far as I am concerned, the building steals the show. It is intended to suggest an ancient ark or a viking ship, and it does. It also works well as a museum, although I suspect this one is going to require a huge maintenance and repair budget. It was empty when I arrived, but on a early spring weekday morning I guess that isn't a big surprise. The materials used in the building were untreated concrete, unfinished wood, structural steel, and acres of glass. The materials used in the art were about the same,

only with more polish. I found several postcards that featured art that looked interesting, but I can't recall actually seeing any of that stuff in the exhibit rooms. Perhaps I missed something. I did have one encounter with what I thought was part of the building's lighting system, but turned out to be an interactive piece of art using changing lights and shadows as its media. Before I left I walked all the way around the building, busily snapping pictures while the security camera followed me flash for flash.

So much for modern art.

The next day it was back to the heart, or at least the soul, of Copenhagen. The Rosenborg Palace houses the crown jewels which are not the same as the royal family jewels I was told. Alas, it was closed and I saw neither. The gardens didn't look all that appealing, but I'm sure in a few weeks the warmer weather and increased sunshine would bring them to their best. The Rosenborg wasn't the only thing closed in that area of town. Just opposite is the State Museum of Art, a huge structure housing the works of "The Biggies," perhaps the size of three football fields. It was closed for a major renovation. From the outside the building had a superficial resemblance to the Ny Carlsberg Glyptotek, with the same giant pillars and massive slabs of colored marble. On the other hand, it sat there with four giant cranes looming over it, looking very much like a giant, modern sculpture in its own right. Had the cranes been moving it would have reminded me of a Calder mobile of four Japanese cranes surrounding a marble watering place.

Copenhagen's second major palace is the Amalienborg. This was not a made-to-order palace, but one bought off the shelf. Christian VIII lost his digs to a fire (one of several that destroyed the Christianborg at one time or another) and decided to "buy" four identical palaces located around a small square. The East India Company had earlier offered to make it suitably royal by decorating the square with a larger than life statue of King Frederick V that cost more than the palaces did. This in return for his support of their colonial empire building! Voila!! The king had a new home that he liked so much he never moved back to the Christianborg.

Here again we see where a modern and historical museum exist side-by-side. The Queen and heir each have a palace at the Amalienborg, and the Queen Mother is tucked away somewhere in one of the buildings. One is used for state visitors. Another has a few rooms open to the public which show how the royals lived up until about the time I was born. So I guess the dividing line between history and current events is about fifty years. These rooms show mostly old (or not-so-old) dresses worn by the Queen at one or another function, and rooms recreated as they were used by various royals in the not too distant past. And I thought I was a packrat!

The Royal Theater, home of the Danish Royal Ballet, opera, etc., is also a museum of sorts, although you could mistake it for a mausoleum because of all the statues of dead composers, conductors and performers scattered around the halls. Still, it gives you a sense of Denmark's cultural heritage and that's what makes it a museum. It's the presence of artists and audiences that make it live.

The Old Gasworks Theater, currently the home of Miss Saigon, is rather a different matter. First off, it isn't intended for tourists. Cameron MacIntosh took an old, derelict gasworks and converted it (no doubt with somebody else's money) into a modern theater on the inside. The outside looks just as it did before the conversion. Except for a small sign and a small administration building next door nothing has been done to improve the site. There is no landscaping or even walkways. The multi-story building across the street looks like and is, as one local told me, a huge flop house for the drug addicts that Copenhagen tries so hard to keep out of its central area. Given a few hours to watch, I found the show outside the theater almost as absorbing as the one inside. Still, a perfect recycling of an old site into a new museum.

Most city halls are museums in one way or another. Copenhagen's is no exception. It has a large tower with a great view of the city if you care to climb the stairs. Just over the main door facing the town square is a splendid relief done up nicely in gilded gold of Bishop Absalom. The City Hall faces a large square with lots of people moving about. Alongside is a statue of Hans Christian Andersen peering across the busy boulevard named for him at the Tivoli Museum.

I wonder what he's thinking about. As I stood watching, photographing and recording the square and its occupants, I couldn't help but consider it a great work of living art, perhaps the greatest in all of Copenhagen. That is until I spotted the 7/11, Burger King, and McDonald's clustered and cluttered near-by.

I suppose I should mention two of Copenhagen's many museums that I didn't get to see, the Erotic Arts Museum and the Toy Museum. The first is booming, I hear, but didn't appeal to me. The second has closed, not for remodelling, but for good. Perhaps that really was a tear I saw in the eye of Hans Christian Andersen when I was taking his picture.

There was plenty more to see in Copenhagen, but it was time to check out the museums of Stockholm.

STOCKHOLM

Stockholm is only half the size of Copenhagen, but it gives the impression of being a much larger city. The locals like to brag that their city consists of one third water, one third parks, and one third built-up areas, but with no industry allowed in the city proper. That gives you an idea of what the suburbs must be like, right?

Stockholm makes much of its reputation for being the "The Venice of the North," no matter what Brugge, Birmingham, or St. Petersburg say. The new City Hall is a virtual copy of the one in Venice, but lacks the charm and warmth of that city. As I write this, I hear that Venice's San Marco piazza is under 20 inches of water due to high tides. That would never happen in Stockholm. The Swedes would have armies of Turks out there with hair-dryers blowing the water back into the fjord! And just today I read where a group of eight Venetian separatists calling themselves "The Most Serene Venetian Government" occupied the bell tower in St. Mark's Square for a few hours. Police found one submachine gun, enough food, water, and kerosene for several days, clean, ironed underwear (Calvin Klein's or?), crackers and wine, and one copy of Diplomacy! No doubt these were members of the WWPDC Team Italy!

We began in Copenhagen at the Christianborg. We begin in Stockholm at the Royal Palace; which dominates Stockholm in a way that the Christianborg could never dominate

Copenhagen. Like the Christianborg, the Royal Palace in Stockholm is a living museum. Also like the Christianborg, the royals don't live there. The Danish monarchs decided years ago that they didn't want to live in the Christianborg. Kitchen fires do that to you. The current King and Queen of Sweden decided not too many years ago that the Royal Palace was no place to raise a family and moved out. However, there is plenty of activity at the Palace. It's a huge complex. The first thing the Swedes will tell you is that it has one more room than Buckingham Palace and is thus the largest...blah...blah...blah. To truly appreciate the size of the Palace you have to walk around it. I know. I did. We're talking football fields in size. Think of it as a Big H in shape and you begin to get the idea. The structure is filled with museums of one kind or another. It may not be cozy, but it is definitely impressive.

The Royal Armory is tucked away down below on one side of the Palace. If you don't look close you'll miss the entrance. That would be a pity because this is one of the best "royals" museums in Europe. Even the Europeans will admit to that as it was honored as such not long ago. There are three levels filled with much more than just arms. On the lowest level are a wide variety of carriages and coaches used by royalty dating back several hundred years. They're fascinating works of art. Up above are lots of costumes and historical goodies. And up above them are a variety of weapons and "gifts" received from foreign rulers, including an interesting collection of oriental periphenalia. It's all well laid out, well labelled and well lighted. I had many of the display areas to myself and I remember pausing to look at a case holding a selection of Swedish awards and medals covered with diamonds and precious stones, wondering where the security guards were. I needn't have worried. In the silence I heard a little whirling sound and looking up into the darkness I could see a security camera zooming in on me. I just waved and moved on. However, this is a museum that should be on anyone's "must see" list on a visit to Stockholm.

There maybe a livery, I believe, at the Palace, but I didn't see it. Nor did I see any horses.

Royal treasures are always a big draw and the one beneath the Royal Palace was no exception. It wasn't large. I don't think the whole vault was as big as the bedroom wing of my house, but the door certainly looked impressive enough. But when I wrapped on it with my knuckles it sounded hollow. Maybe it was all a fake? Inside was a collection of crowns, orbs, scepters, etc. Frankly, they weren't that impressive. Most of them were pretty small and pretty plain. I can see why the monarch doesn't wear them at their coronation. Certainly there was nothing here to compete with the jewels in the Tower of London, the Hofberg, or the ones buried under Times Square.

The Palace Chapel was nice and I understand anyone can attend the Sunday services.

The Changing of the Guard ceremony may not seem like a museum, but in its own way it does represent a museum-like function, the bonding of generations through a common cultural experience. Anyway, I enjoyed it.

Just down the road and across a bridge was the King's Church, where the royals dump their ancestors. It was closed when I tried to get in and keeps very limited hours during the off-season. I hope the royals schedule their requirements accordingly.

Amis don't usually consider U-bahns, T-bahns, Metros, or Subways to be museums, but in Europe it is a different story. Rome built its subway system around all kinds of buried artifacts, and even left some of them in the middle of station areas to be viewed by passerbys. Paris incorporated art into the station beneath the Louvre. Moscow's subway stations were built as dual bomb shelters and art galleries. In fact, if you look at it from a Cold War peerispective you can picture the network of Metro stations under Moscow as a series of giant tombs holding tens of thousands of Muscovites. No doubt future anthropologists would have seen these as giant mass tombs or sarcophagi. The Swedes also intended to their U-bahn stations to serve as wartime bomb shelters, but for the ordinary commuter they tried to turn them into museums of art. It was a nice idea, but I wasn't that impressed with the execution.

Stockholm's Gamla Stan, like most "old towns" wasn't all that interesting to me. There

was just enough of the modern in it to spoil the atmosphere, even on the relatively quiet Sunday afternoon when I was there. All it takes is one Carlsberg sign to blow the neighborhood ambience. For a taste of the real flavor of old Stockholm, or even older Sweden, I had to go out to the Skansen outdoor park early in the morning. I was there when the gates opened and for a couple of hours I had the place to myself. I watched the park attendants come to work, get into their costumes, and begin to open their various buildings for the public. I almost had the feeling that I was back then, there and watching a sleepy town come to life in the morning. And I guess it was. As I walked around I couldn't help but think how a future generation would create a Skansen filled with modern day structures. Imagine a McDonald's, Burger King, 7/11, multiplex cinema, shopping center, tract house, etc. all fitted into neat, squeaky-clean squares in a "holideck" setting?

Djurgården is a royal park and contains a wide assortment of museums (including the Skansen) and various upper (e.g. high-) class homes, embassies, etc. Down the road from the Skansen is the Waldemarsudde, once the home of one of Sweden's princes who dabbled in painting and art collection. Here again the structure is at least as interesting as the art inside, especially since the main exhibit area was closed.

One thing I noticed is that I often saw museums in the most formal sense of the word positioned in conjunction with less formal but still very real museums. Two examples of this were on the Djurgården.

The Vasa Museum is a masterpiece. It is a huge complex devoted to one item, the ship Vasa. I assume you are familiar with the story of the ship that sank, laid under the waters of Stockholm harbor for several hundred years, and was then raised and put into a special museum built just to hold it. This is as perfect a museum as I have ever seen. The structure, the collection, and the presentation are all married together beautifully.

Just outside the Vasa Museum is a metal plaque about one meter square. On it is engraved a map of the site of the Vasa Museum as it existed prior to the construction of the museum. This area was originally a Swedish naval base. Somehow it seemed like an appropriate recycling

scenario. Perhaps we'll see the same thing done with Pearl Harbor someday.

Just in front of the Vasa Museum is the Nordic Museum, a huge, turn-of-the-century, albatross that was designed, no doubt, to look like something. It reminded me of the original Smithsonian Building in Washington, D.C. Out in front was a 1940ish Volvo perched on a pole at an angle. That was a good clue as to what was inside. Right, an exhibit of old cars. Most of them were Volvos or Saabs but pride of place went to a 1958 Chevy Belair in cherry shape! This place was packed and people, young and old, were standing five deep around the old cars. Like I said somewhere, we're bringing them down to our level.

I didn't spend a lot of time in the Nordic Museum although it seemed to have a lot to offer. I found the building rather depressing and suffocating for some reason. Perhaps it was the cemetery next door. Yes, right there alongside these two great museums was a cemetery, obviously pre-dating either museum. It was also a lively one. I saw one fresh tombstone that had been installed just a few months before. The place was well attended and many of the graves had flowers on them. It didn't look like it was any kind of special cemetery, just a local one.

I've already mentioned the Stockholm City Hall and its resemblance to the one in Venice. There was, however, one major difference. The Stockholm City Hall was dead when I dropped by on a Saturday afternoon. The tourist info office and gift shop was open, but the clerks didn't seem to know much about the city or the building. Only group tours were allowed and I had missed that day's one English-language tour by five minutes. Tough luck. The impression I got from a quick look around the outside of the building was that this was a City Hall by and for bureaucrats, not the citizens of the city. Neither the interior courtyard, the fjord frontage, or the plaza alongside gave any real indication that ordinary people were really welcome in the area.

On the other hand, the Hötorg, the square in front of the city's Konserthus was bubbling over with people and activity. Even the flashing signs hawking the Konserthus offerings, the marquees of the multi-plex cinema across the square, and the high-rise department stores and apartments around the area couldn't detract from

the fact that this was a square devoted to the exhibition of people. On Saturday it was flowers and produce. On Sunday it was craftsmen's wares of all kinds. It didn't take much imagination to turn the clock back a hundred or two hundred years in time. This was not a museum. This was life.

After all, isn't that what museums are all about?

POSTSCRIPT

This has been one of the most difficult reports I have ever written. Why? Because I am restricted to trying to reduce to two dimensions and the printed word something that cries out to be seen in three dimensions in person and experienced with all of your senses. Fortunately,

even if you can't jump on a plane, there is a way for you to get a better feeling for what these museums offer. You can check out your local library. Many of them have or can get books that offer more information about these and other museums in Scandinavia. Or, if you're a high-brow info techie, you can check out the Web sites that many of these museums have. It won't be quite the same as an in person visit, but it beats the hell out of recycled Peeriblah!

PS: The nine Muses of Greek mythology were: Calliope, Clio, Euterpe, Melpomene, Terpsichore, Erato, Polyhymnia, Urania, and Thalia; but you knew that all the time, didn't you?

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WAYwords #26

by Andy York

Though not a lover of poetry, I've recently been reading some of Arthur Rimbaud's works. I had stumbled across a film *Total Eclipse* about his life (starring Leonardo DiCaprio and David Thewlis) and had picked it up as I like period pieces. This one took some surprising turns (I hadn't heard of Rimbaud before) and was very well done. Intrigued, I picked up a few books that had his writings and have found some poetry that I actually like!!

Rimbaud was born October 20, 1854 in Charleville (northeastern France). His father, a military officer, soon abandoned his wife, Arthur and three other children (an older brother and two younger sisters). He was an excellent student and writer, winning a competition in Latin Composition at the age of 14.

His first publication was in January 1870, a poem in French vernacular. He also started correspondence with some literary publications. However, he soon becomes filled with wander-

lust, under the shadow of the Franco-Prussian War's opening volleys.

First, going to Paris, he is arrested for vagrancy. Rescued by his mentor, George Izambard, he was taken to Izambard's home in Douai near the Franco-Belgian border. There he experienced the enlightening environment of give and take between people who look on one another as equals, not as student and teacher.

Rimbaud was returned to his mother, only to run away again within a few days. This time he headed toward Belgium and to try a career in newspapers. Though he writes a number of poems during his travels, he is a failure as a journalist. He finally meets up with Izambard in Brussels who he accompanies back to Douai. From there he is, again, returned to Charleville and experiences the civilian side of war as the Prussians and French wage war.

During this time, he continued a series of correspondence with some of the better known

poets of the time. Paul Demeny, Theodore de Banville and Paul Verlaine all exchanged letters with the young man, giving words of encouragement and support. Under their and Izambard's suggestions, he widens his reading to include material outside of the strict school curriculum. Enjoying Victor Hugo and Rabelais, he also reads books on alchemy, socialism and "racy" novels.

In February of 1871, during an armistice, Rimbaud takes off again to Paris. Penniless, he wanders the streets of a city under siege. He was a witness to the occupying German army, followed by revolution in the streets. He soon returns, voluntarily, to Charleville with those sights seared in his mind; and which pour into his writings.

In September, Verlaine invites the young man to visit him in Paris. This is where *Total Eclipse* begins. Verlaine was ten years Arthur's senior and newly married to Mathilde Maute, a daughter in a wealthy and influential family. They lived with Mathilde's parents in a well appointed home and have a child in October.

The arrival of Rimbaud, however, began a split between Verlaine and the Mautes. The young country-raised writer did not fit in well with the upper levels of Parisian society; nor in the close knit writers' colony that Verlaine introduced Rimbaud to. However, Verlaine and Rimbaud became lovers, their relationship becoming somewhat obsessive from Verlaine's point.

Rimbaud soon takes an attic room on the Left Bank and gains a taste for absinthe and hashish; however Verlaine soon follows. In March of 1872, Rimbaud returns home to Charleville to let Verlaine sort out his feelings and his relationship with his wife. In May, he returns taking up where he left off with Verlaine and with his vices.

The two travel between Brussels and London, one following the other, with intermediate stops in Charleville for Rimbaud and Paris for Verlaine. In July 1873, after a fight in London over a woman Rimbaud fell in love with, Verlaine returns to Belgium. Rimbaud follows and, in a fight, is shot by Verlaine who is sentenced to prison.

This break with Verlaine all but ends Rimbaud's writing, his production quickly tapers

off. He does have a book published (previously written) called *A Season in Hell* and continues to write correspondence. However, his last known poem was written in October 1875.

His wanderlust expanded, and he spent most of the rest of his life crisscrossing Europe and Africa. He studies in London and Stuttgart. After three weeks of a six-year enlistment in the Dutch colonial army, he deserts in the East Indies. Eventually he finds employment as a trader and gunrunner in Africa. On December 10, 1891 he dies after amputation of a cancerous leg.

The majority of his writing occurred over the course of three years. However, those three years were a marvel, moving from a formalized to being a creator of the free verse style. His striking imagery, influenced by war, emotions, drugs and alcohol, are vivid and breathtaking.

Now, I can't say that I enjoyed all of his poems; but I found that I appreciate them more than others that I've read. *The Sideboard* brings memories of family and home; while *Asleep in the Valley* is an emotional insight into war. The piece *Vowels* brings a symbolism, equating sound and colour; *Squatting* is a straight forward look at an everyday occurrence.

I'm still working through his material; I can only take so much poetry at one time. But five or six a day is enough to enjoy the wordsmith's work; and to savour the images evoked. He is definitely someone I'll read again and again.

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PAX GERMANIA #109

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Rocky II (By Popular Demand) - Fourth Round

| Rk | was | Player | One | Two | Three | Four | Five | Six | B/F this | TOT |
|---------|----------------|---------------------|-----------|----------|----------|---------|---------|-------|----------|----------|
| 1 | 2 | Conrad von Metzke | bear | elephant | giraffe | lion | monkey | tiger | 177 | 81 258 |
| 2 | 1 | Pitt Crandlemire | bear | elephant | giraffe | lion | monkey | — | 187 | 66 253 |
| 3 | 3 | Michael Pargman | elephant | giraffe | lion | monkey | rhino | tiger | 174 | 75 249 |
| 4 | 6 | Göran Karestrand | elephant | giraffe | lion | monkey | tiger | zebra | 171 | 77 248 |
| 5 | 5 | Leif Kjetil Tviberg | elephant | giraffe | hippo | lion | monkey | tiger | 172 | 76 248 |
| 6 | 4 | Lars Berglund | crocodile | elephant | giraffe | lion | monkey | tiger | 173 | 74 247 |
| 7 | 13 | Berry Renken | bear | elephant | giraffe | lion | monkey | tiger | 156 | 81 237 |
| 8 | 7 | W. Andrew York | bear | elephant | giraffe | hippo | lion | seal | 168 | 69 237 |
| 9 | 8 | Björn Westling | bear | elephant | giraffe | lion | monkey | rhino | 165 | 68 233 |
| 10 | 15 | Thomas Nilsson | ape | bear | elephant | giraffe | lion | zebra | 152 | 77 229 |
| 11 | 9 | Mark Stretch | elephant | lion | monkey | snake | tiger | zebra | 163 | 60 223 |
| 12 | 14 | Brad Martin | elephant | giraffe | kangaroo | lion | panda | tiger | 154 | 67 221 |
| 13 | 12 | Douglas Kent | elephant | giraffe | hippo | lion | monkey | zebra | 156 | 65 221 |
| 14 | 10 | Gihan B. | NMR! | | | | | | 163 | 45 208 |
| 15 | 11 | Ulf Jiretom | bear | dolphin | elephant | lion | snake | wolf | 160 | 45 205 |
| 16 | 16 | Brent McKee | NMR! | | | | | | 138 | 45 183 |
| 17 | 17 | Anders Færden | NMR! | | | | | | 136 | 45 181 |
| (—) | (Per Westling) | ape | bear | dolphin | elephant | lion | penguin | | (151) | 57 (208) |
| (—) | OTHERS | | | | | | | | (122) | 45 (167) |
| MAXIMUM | | | | | | | | | | |
| MINIMUM | | | | | | | | | | |

This time I will present the entries in frequency order:

15: elephant, lion

12: giraffe

8: ape/monkey, bear, tiger

4: zebra

3: hippo

2: dolphin, rhino, snake

1: crocodile, kangaroo, panda, penguin, seal, wolf.

The bankers was as follows:

5: lion, ape/monkey

4: elephant

1: dolphin

This time we have two maximum scorers, Conrad and Berry who a freebie each (although as Conrad trades he will have to wait with his win...)

Rocky II – Fifth round

Round five is once more a special round. This time let us try by naming six supply centers on the Diplomacy board!

Metropolis

Fictionary Dictionary — Round 3

Round Two: **bisturi**

1. certain brand of Greek sweets
2. medical term for heart burn
3. Pyrenean cottage with two entrances
4. rare disease, which affects the kidneys making the urethra swell
5. religious sect in Waco, Oklahoma, that is just as fanatic as it is exclusive
6. restaurant divided into two parts, each with its own menu
7. small shop or cafe
8. spicy, lamb and rice dish, usually found in Afghanistan
9. **surgical knife that can be folded**
10. thinly sliced beef, highly seasoned in the Provencal manner
11. token dowry given by a low-caste bride's father to a higher case bridegroom at a Hindu wedding
12. universal remote control for electronics

| player | own | voted for | votes for | points | rounds | overall correct | overall total |
|---------------------|-----|-----------|-----------|--------|--------|-----------------|---------------|
| Gihan Bandaranaike | 11 | — | 1 | 1 | 2 | 0 | 2 |
| Pitt Crandlemire | 10 | 9 | 1 | 3 | 4 | 3 | 8 |
| Ulf Jiretom | 6 | 7 | 1 | 1 | 3 | 0 | 1 |
| Göran Karcstrand | 3 | 9 | 1 | 3 | 4 | 1 | 6 |
| Douglas Kent | 7 | 10 | 1 | 1 | 4 | 1 | 3 |
| Brad Martin | 8 | 11 | 3 | 3 | 3 | 0 | 4 |
| Conrad von Metzke | — | 8 | 0 | 0 | 3 | 1 | 1 |
| Thomas Nilsson | 5 | 9 | 0 | 3 | 3 | 0 | 7 |
| Michael Pargman | 2 | 9 | 0 | 2 | 4 | 1 | 6 |
| Berry Renken | 13! | 3 | 0 | 1 | 4 | 0 | 3 |
| Leif Kjetil Tviberg | 1 | 6 | 0 | 0 | 3 | 0 | 0 |
| Björn Westling | 4 | 8 | 0 | 0 | 4 | 0 | 1 |
| Andy York | 12 | 8 | 0 | 0 | 4 | 0 | 0 |

I forgot to include Berry's explanation so I gave him an extra point. Thomas got one point too little last time. Conrad disqualifies himself but will be back next round. Very tight in the top!

Round Three: **cencerro**

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. an acoustic trinket used by the asturian cows to attract their horned mates 2. Argentinian slang for honest person 3. an ash-bucket 4. the leader in a pack-mule train 5. a Medieval card game, popular in renaissance Italy 6. the Mexican 100-peseta coin used before the devaluation | <ol style="list-style-type: none"> 7. the original Navaho word for horse 8. a partial revision of census 9. a Portuguese unit of currency 10. a serious inflammation in the tendon of Achilles 11. a small coin used in Medieval Florence 12. a vessel used for storing essential oils 13. |
|---|---|

The next word to be defined is: **zxxjoanw**

Press: Thomas-Björn: (gee... blush!) Thanks!

Star Trek: The Cage

GOPS — Round Four

7th Point card: 9(+Q)

Lars plays Queen

Michael plays 3

Pitt plays 2

Lars catches them without a fight, after a psychological battle between minds.

8th Point card: 2

Lars plays 6

Michael plays 5

Pitt plays 5

Lars claims this one as well for a very good round. But there is still 34 points to share.

| Player | Score | Remaining bidding cards |
|------------------|-------|-------------------------|
| Lars Berglund | 30 | 5, 7, 8, 9, J |
| Michael Pargman | 12 | 2, 6, 7, T, J |
| Pitt Crandlemire | 18 | 6, 7, 9, T, J |

Point cards for the next round:

9. K

10. T

Remaining point cards for the last round:

A, 4, 6.

Princess' Bride [1527 OS] – Round One

OMR [Mark Stretch, Green]

a) (Wien) - G68 - St.Polten.

b) (St.Polten) - F64 - E65 - D64.

c) (D64) - B63.

BLUES [Berry Renken, Blue]

a) (Wien) - H65 - St.Polten.

b) (St.Polten) - G63 - F62 - F61 - E61.

c) (E61) - E60 - Weyer - B59.

MARX [Leif Kjetil Tviberg, Red]

a) (Wien) - F67 - Wiener Neustad.

b) (Wiener Neustad) - A67.

c) (A67) - M26. ((It cost 3 downhill as well.))

KRAUT [Brad Martin, Brown]

a) (Wien) - H65 - St.Polten.

b) (St.Polten) - G63 - F62 - F61 - E61.

c) (E61) - E60 - F59 - F57.

| cmp | bal | cities | track | racess | rentals | bal |
|-------|-----|--------|-------|--------|---------|-----|
| OMR | 20 | + 2 | | | = | 22 |
| BLUES | 20 | + 8 | | | = | 28 |
| MARX | 20 | + 6 | | | = | 26 |
| KRAUT | 20 | + 2 | | | = | 22 |

Builds for round Two: 5, 5, 2

GM: BLUES = Blue Locomotives Using Electric Steam.

Press [Princess' Bride]: None

El Gordo 1997

Since last time the following category was resolved:

6 & 19. F1 Champions: Villeneuve took a close win while Williams was a clear winner.

11. Issues of L4E 1997: 7 including a double issue, so both 7 and 8 is correct.

13. Largest Scandinavian newspaper 1 Nov 1997: Aftonbladet.

| | Per Westling | Lars Berglund | Björn Westling | Mark Stretch | Michael Pargman |
|-----|-------------------|-------------------|------------------|-------------------|-------------------|
| 6. | (Schumacher) 0.0 | (Villeneuve) 2.0 | (Villeneuve) 2.0 | (Schumacher) 0.0 | (Villeneuve) 2.0 |
| 11. | (10) 0.0 | (8) 3.33 | (9) 0.0 | (10) 0.0 | (7) 3.33 |
| 13. | (Aftonbladet) 1.1 | (Aftonbladet) 1.1 | (Expressen) 0.0 | (Aftonbladet) 1.1 | (Aftonbladet) 1.1 |
| 19. | (Ferrari) 0.0 | (Ferrari) 0.0 | (Williams) 2.00 | (Ferrari) 0.0 | (Williams) 2.00 |
| Bf. | 22.51 | 7.18 | 17.18 | 11.43 | 17.18 |
| Σ | 23.62 | 13.62 | 21.18 | 12.54 | 25.62 |

| | Ulf Jiretorn | Leif Kjetil Tviberg | Leif Bergman | Brent McKee | Pitt Crandlemire |
|-----|--------------------|---------------------|-------------------|------------------|-------------------|
| 6. | (Senna) 0.0 | (Schumacher) 0.0 | (Schumacher) 0 | (Villeneuve) 2.0 | (Villeneuve) 2.0 |
| 11. | (8) 3.33 | (6) 0.0 | (9) 0.00 | (9) 0.00 | (10) 0.00 |
| 13. | (Aftonbladet) 1.11 | (Aftonbladet) 1.11 | (Aftonbladet) 1.1 | (Aftonbladet) 1. | (Aftonbladet) 1.1 |
| 19. | (Lotus) 0.0 | (Ferrari) 0.0 | (Williams) 2.00 | (Williams) 2.00 | (Williams) 2.00 |
| Bf. | 8.83 | 7.00 | 3.50 | 18.43 | 24.76 |
| Σ | 13.27 | 8.11 | 6.61 | 23.54 | 29.87 |

So Pitt wins followed by Michael, myself, Brent and Björn. Two freebies to Pitt and one to Michael. Best of luck in the 1998 competition.

El Gordo 1998

Below is the list for the categories for the 1998 El Gordo competition. Anyone can send in their entries and the deadline is the new year. In some categories alternatives will be presented, and in those you will just have to choose one of the alternatives, and the remaining the choice is free.

- Hobby: Winner Swedish Zine Poll (Avalonia, L4E, Milou, Mu, Red Dwarf, web-Aniara)
- Hobby: Individual Winner EDC in Bedford, England
- Hobby: Individual Winner WDC in Chappel Hill, USA
- Politics: Swedish Prime Minister after the election (Göran Persson, Carl Bildt or *Other*)
- Winter Olympics: Gold Icehockey (Canada, Checkia, Finland, Russia, Sweden, USA, *Other*)
- Winter Olympics: Men's cross-country skiing relay team (Finland, Italy, Norway, Russia, Sweden, *Other*)
- 7-10. World Cup Football (Soccer): Give the four nations in semi-finals
11. Football: Winner Premier League in England (Arsenal, Aston Villa, Blackburn, Chelsea, Liverpool, Manchester United, Newcastle, *Other*)
12. Football: Winner Serie A in Italy (Juventus, Inter, Milan, Napoli, Parma, Roma, *Other*)
13. Hockey: Winner Stanley Cup in North America (Anaheim, Buffalo, Colorado, Dallas, Detroit, Dittawa, New Jersey, Philadelphia, *Other*)
14. Literature: Continent for the Nobel Prize Winner (Europe, Asia, Africa, N.America, S.America)
- 15-17. Oscar: Best film, Best male lead, Best female lead
18. Tennis: #1 rated Male July 1st (Sampras, Chang, Rafter, Resedski, Moya, Kafelnikov, Björkman, *Other*)
19. Tennis: #1 rated Female July 1st (Hingis, Graf, Sanchez, Seles, Martinez, Majoli, Novotna, *Other*)
20. Formula One: Individual Champion

Note that I forgot Milou in category 1 and Martina Hingis in category 19... Also added Björkman in category 18.

So far I have 9 entries but I will publish all the entries in the next issue of L4E. For the record I have put *Avalonia* as winner in category 1.

James Joyce's Women [1389 I] – Round 10

Errata: See press.

- Run 19: 1st BeDLAM 13 (22)
 2nd FUER 8 (20) -3 BeDLAM
 3rd BOLLOCKS 5 (24) -2 BeDL.
 4th MULCRC 4 (25) -3 FUER
- Run 20: 1st BOLLOCKS 20 (27) -1 FUER
 2nd FUER 10 (30) -1 BeDLAM
- Run 21: 1st FUER 30 (-3 BO, -3 M, -2 Be)
- Run 22: 1st MULCRC 20 (34)
 2nd BeDLAM 10 (38) -4 BOLL.
- Run 23: 1st FUER 16 (17) -3 BeDLAM
 2nd BeDLAM 9 (17) -2 MULCRC
 3rd MULCRC 5 (23) -3 FUER
- Run 24: 1st BOLLOCKS 12½ (22) -6Bo, -3F
 1st MULCRC 12½ (23) -3 MULC
 3rd BeDLAM 5 (23)

Builds:

MULCRC [Michael Pargman, Green]
 (Galway/Jump FUER/117)-H16-H14-G14. [-2F]

BeDLAM [W Andrew York, Blue]

None.

FUER [Leif Kjetil Tviberg, Red]

None

BOLLOCKS [James Hardy, Yellow]

None

JUMPS:

BeDLAM: None

FUER: BeDLAM, BOLLOCKS

BOLLOCKS: MULCRC

MULCRC: BOLLOCKS, FUERx2, BeDLAM

| cmp | bal | errata | track | paces | rentals | bal |
|----------|-----|--------|-------|-------|---------|------|
| MULCRC | 220 | -2 | -6 | 41½ | - 7= | 246½ |
| FUER | 147 | | +2 | 69 | - 5= | 213 |
| BeDLAM | 168 | | | 32 | + 5= | 205 |
| BOLLOCKS | 158 | +2 | | 37½ | + 7= | 204½ |

Races for round 11:

25. 11 IrishFerryport – 23 Derry
 26. 15 Ballymera – 56 Cork
 27. 22 Colerane – 31 Westport
 28. 34 Galway – 63 Wicklow
 29. 42 Killerany – 62 Drogheda
 30. 46 Ennis – 53 Wexford

Note: Enter up to 4 races. Build up to 6 points of track (excluding payment to rivals).

Press [James Joyce's Women]:

Michael-GM: I'm afraid your corrections in the last round weren't correct. The adjustments you made for Bollocks building Limerick to J23 were only the cost he should pay to Mulcrc. But he would also have to pay for the track, and since it was over a river he would have to pay 3 more to the bank for the track. Of course this would mean that he built 9 steps of track that turn, which he wasn't allowed to do (but then he didn't build much the next turn, so I think that fault could be forgotten.

GM: I think the only way to resolve it is to make the Limerick-J23 build a frog leap after all, refunding 2 from MULCRC to BOLLOCKS. Of course, if James really want that bridge he can always build it that last turn...

Ben-Hur [Faith&Sword] - "Not Round Eight: Years 680-689"

GM: Peter is back, and hopefully Ingvar as well. I will wait with the resolution until next issue. You may if you wish change your orders and so on. Remember: The next rounds includes military adjustments.

Never Ending Story [1526 SZ] – Round Two

OMR [Mark Stretch, Red]

- a) (Bern) - B50 - Fribourg.
 b) (B50) - D49 - D48 - Neuchatel; 162 - Winterthur. [-5 GmbH]
 c) (D49) - E50 - Biel; (Fribourg) - M9 - M8 - L7. [-4 GmbH]

BLUES [Berry Renken, Blue]

- a) (C62) - Schwyz; (Andermatt) - K22.
 h) (K22) - J22 - J23 - J24.
 c) (J24) - Bellinzona - F24 - Locarno.
 MMM [Michael Pargman, Green]
 a) (D61/jump BLUES/E62) - E66. [-1 BLUES]
 b) (E66) - E68 - B69.
 c) (B69) - A70 - A71 - Davos; (E68) - G69.
 GmbH [Christian Bien, Yellow]

- a) (Bern) - Biel - E50.
 b) (E50) - D49 - D48 - Neuchatel; (D51) - E52 - E53.
 c) (E53) - Solothurn; (A52) - A50 - Fribourg;
 (Biel) - F50. [-2 OMR]

Jumps:

MMM: BLUES

| cmp | bal | cities | track | aces | rentals | bal |
|-------|-----|--------|-------|------|---------|-----|
| BLUES | 39 | +18 | +1 | | = | 58 |
| GmbH | 32 | +18 | +7 | | = | 57 |
| MMM | 31 | + 6 | - 1 | | = | 36 |
| OMR | 8 | +12 | - 7 | | = | 13 |

Builds for round Two: 4, 3, 4

GM: OMR bulldozes its way to the top?

Press [Never Ending Story]:

MMM: I got a real shock when I saw my builds for round one. To pay 14 to Blues, it was like a flashback. The same happened to Bedlam in the beginning of James Joyce's Women, and he has never really recovered from that. I looked up the map to check what really happened, and that's when I saw that I ended on top anyway. Thank you OMR!

Per: I did a similar thing in Conrad's game on the India map; not a good idea to be one a negative score after two rounds!

Princess' Bride [1527 OS] – Round Two

OMR [Mark Stretch, Green]

- a) (B63) - A63 - A61 - M20. [-2 BLUES]
 b) (M20) - M19 - L18 - Licson - J16. [-12 BL.]
 c) (J16) - J14. [-6 BLUES]

BLUES [Berry Renken, Blue]

- a) (B59) - Hiefau - M19.
 b) (M19) - L18 - Liezen - J16 - J15.
 c) (J15) - J14 - J14.

MARX [Leif Kjetil Tviberg, Red]

- a) (M26) - K25 - Leoben - J22.
 b) (J22) - H21 - H18.
 c) (H18) - J117 - G17.

KRAUT [Brad Martin, Brown]

- a) (F57) - Linz - E56 - Wels - C54.
 b) (C54) - B53 - B50 - A50.
 c) (A50) - Salzburg - M10.

Jumps: None.

| cmp | bal | cities | track | aces | rentals | bal |
|-------|-----|--------|-------|------|---------|-----|
| BLUES | 28 | +12 | +15 | | = | 55 |
| KRAUT | 22 | +18 | | | = | 40 |
| MARX | 26 | + 6 | | | = | 32 |
| OMR | 22 | | -20 | | = | 2 |

Rolls for round Three: 6, 5, 2

GM: If a player pays more than 15 to another player, then the full amount will be deducted, but only 15 credited to the other player.

Press [Princess' Bride]: None

Last Emperor [1388 CH] – Round 10

Errata: MaTS of course built W71 - Z72, not W71 - Z62. And OMR's Y18 - Y19 - W20, not Y18 - V19 - W20. Run 21 was not a free one as it was "used" in round Nine.

Run three: None!

Run eight: 1st KLT 30 -1 RR

Run 19: 1st KLT 30 -5 OMR, -1 RR
RR tries to J/R with someone...

Run 22: 1st MAO 13 (33) -1 MaTS, -5 OMR
2nd MaTS 8 (28) -5 OMR
3rd KLT 5 (46) -1 RR
4th RR 4 (43) -3 MaTS, -1 OMR

Run 23: 1st OMR 13 (15)
2nd MaTS 8 (16)
3rd RR 5 (17) -1 KLT, -3 MaTS
4th MAO 4 (26) -1 MaTS, -1 OMR

Run 24: 1st RR 16 (35) -1 MAO, -5 MaTS, -1 K
2nd MaTS 9 (40) -1 MAO, -1 RR
3rd KLT/MAO 5 (64) -3 OMR, -1 RR

Run 25: 1st OMR 20 (16) -1 KLT
2nd KLT 10 (24) -4 MAO

Run 26: 1st MAO 20 (6) -4 RR
2nd RR 10 (6)

Run 27: 1st KLT 30

Run 28: 1st MaTS 30

Builds:

KLT [Micael Pargman, Green]
(C15) - Nanning: (F65) - G65 - 1164; (Suchow/
jump OMR/F62)-E62-E60. [-2 OMR, -1 MaTS]

MaTS [W Andrew York, Purple]

None.

RR [Brad Martin, Red]

(X68) - Y69 - Y70 - Z70; (Y70) - W71; A71 -
Z31. [-2 MaTS]

MAO [Leif Kjetil Tviberg, Black]

((BatR#6 continues from page 7))

Kincade

Had a hit with "Jenny Jenny (Dreams are
ten a penny)" in 1973

Men

Had a hit in 1972 with "She works in a
woman's way"

Moan

Had a hit with "Health of freedom" in 1971

Tony Ronald

I believe he was popular in Spain. He had a
number one hit in 1972 with "Help (Get me
some help)"

{U55} - U54 - S53. [-1 RR]

OMR [Mark Stretch, Yellow]

None.

Jumps:

KLT: RR, OMR

MAO: RR

RR: KLT

MaTS: RR

OMR: None

Races for round 11:

| | | |
|--------------------|---|------------------------|
| 3. 55 Nanning | - | 34 Yinchuan (Free run) |
| 29. S5 North Korea | - | 61 Changsha |
| 30. S1 Vietnam | - | 11 Luta |
| 31. 14 Chinchow | - | 55 Nanning |
| 32. 22 Tsinan | - | 65 Kwangchow |
| 33. 24 Chengchow | - | 33 Paotow |
| 34. 32 Taiyuan | - | 43 Hangchow |
| 35. 45 Wuhan | - | 51 Chengtu |

| cmp | bal | cities | track | races | rentals | bal |
|------|------|--------|-------|-------|---------|------|
| KLT | 180 | + 6 | -10 | 107½ | -11= | 272½ |
| MaTS | 122½ | | + 3 | 55 | + 5= | 185½ |
| RR | 153½ | | - 8 | 35 | - 5= | 175½ |
| MAO | 128 | | - 4 | 39½ | - 8= | 155½ |
| OMR | 85 | | + 2 | 33 | +19= | 139 |

Notes: Enter up to 4 races (plus any free run).
Build up to 6 points of track (excluding payments
to rivals).

GM: KLT runs away with all those solo runs,
but the battle for second place looks like it will be
hard fought into the last race...

Press [Last Emperor]: None.

Royal Showband Waterford

Had a huge hit in 1969 with "California
Sun"

and finally,

Shakane

Had a hit in 1971 with "Big Step"

Any information concerning these artists is
very helpful!

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The Quiet Earth — Capitalist Diplomacy — Winter 1900

| Pseudonume | S.Fr | Kronen | Pounds | Frances | Marks | Lires | Rubles | Piastres |
|------------------------|---------|---------|---------|---------|---------|---------|--------|----------|
| Che Guevara | 3500.00 | 500- | 500- | 500- | 500- | 500- | 500- | 500- |
| Ayatollah Khomeiny | 3500.00 | 500- | 500- | 500- | 500- | 500- | 500- | 500- |
| J Pierpont Morgan | 0.00 | 500- | 1000 | 1000 | 1000 | 1100+ | 1200+ | 1200+ |
| George Soros Jr | 0.00 | 500- | 2245+ | 2245+ | 500- | 510- | 500- | 500- |
| Han Soros | 3500.00 | 500- | 500- | 500- | 500- | 500- | 500- | 500- |
| Machiavelli | 0.00 | 500- | 1000 | 500- | 1000 | 2000+ | 500- | 1500+ |
| Changes | | -3000 | -255 | -755 | -2000 | -890 | -2300 | -1300 |
| New price | | 0.70 | 0.98 | 0.93 | 0.80 | 0.92 | 0.77 | 0.87 |
| Cost per supply center | | 1000.00 | 1915.00 | 1748.33 | 1333.33 | 1703.33 | 925.00 | 1566.67 |
| Supply centers | | 3 | 3 | 3 | 3 | 3 | 4 | 3 |

Value table:

| | |
|--------------------------|------------------------|
| 1.(-) Che Guevara | 6485.00 SFr (- 515.00) |
| 1.(-) Ayatollah Khomeiny | 6485.00 SFr (- 515.00) |
| 1.(-) Han Soros | 6485.00 SFr (- 515.00) |
| 4.(-) George Soros Jr | 6327.15 SFr (- 672.85) |
| 5.(-) Machiavelli | 6125.00 SFr (- 875.00) |
| 6.(-) J Pierpont Morgan | 6040.00 SFr (- 960.00) |

Victory Point table:

| | |
|--------------------------|----------------------|
| 1.(-) J Pierpont Morgan | 222.00 VP (+ 2.00) |
| 2.(-) Machiavelli | 215.00 VP (- 5.00) |
| 3.(-) George Soros Jr | 212.15 VP (- 8.00) |
| 4.(-) Che Guevara | 110.00 VP (- 110.00) |
| 4.(-) Ayatollah Khomeiny | 110.00 VP (- 110.00) |
| 4.(-) Han Soros | 110.00 VP (- 110.00) |

| Austria 3 | England 3 | France 3 | Germany 3 | Italy 3 | Russia 4 | Turkey 3 |
|-----------|------------|------------|-----------|-------------|------------|-------------|
| Anarchy | Anarchy | Anarchy | Anarchy | Anarchy | Anarchy | Anarchy |
| Anarchy | G Soros Jr | G Soros Jr | Anarchy | Machiavelli | J P Morgun | Machiavelli |
| | | | | | | |
| A Bud | F Edi | F Bre | A Ber | F Nap | A Mos | F Ank |
| F Tri | F Lon | A Mar | F Kie | A Rom | F Sev | A Con |
| A Vie | A Lpl | A Par | A Mun | A Ven | F StP | A Smy |
| | | | | | A War | |

GM: Welcome to the first round of this game that will run to 1907. Let me start by explaining the tables above.

The first one is the bourse part, there you can find the current possession of each currency for each player (with "+" and "-" signifying if the player bought or sold currencies during the round). The "S.Fr" column is the current amount of Swiss Francs that player possess. "Changes" is the sum of buy/sell during the round giving the "New Price" according to the rules. "Cost per supply center" is just total amount possessed of a currency divided by number of supply centers that power has. The bold and underlined numbers notify the controller of each power (Austria and Germany has no single player controlling it).

The value table: The current cash + the value of each currency. Just a measure of the wealthies player at this very moment.

The VP table: The current VP. Remember that it is the VP after fall 1907 that decides who wins.

The last one will contain the orders. The first row is each power. The second row is the former controller (anarchy in all cases this round) and the third row gives the *controller of each power for the next round*. The players appearing on line 3 should send in orders for "their" powers the following round.

So for next round I want military orders from George Soros Jr (E+F), Machiavelli (I+T) and J Pierpont Morgan (R). Austria and Germany will be in anarchy during all of 1901.

Note! You should remember to give me some kind of order. If I receive nothing you will automatically sell 500 (if possible) of each currency. Just military orders or "No change" will suffice to avoid the automatic sale rule.

Press: Your pseudonyms are reserved.

Press [The Quiet Earth]

Ayatollah Khomeiny: Domination of this Quiet Earth is what I strive for and, Insh'Allah, will achieve, but I'm patient about it. Let's enjoy ourselves.

George Soros Jr: My father has taught me everything there is to know about how to bring down the economy of countries. I suggest that You get your feet moving and buy some shares in the hedge fund I just started. It is called World Domination and if You invest in me you will be seated in the Golden Chair On the Way to the Moon.

The Untouchables [???? FR] – Round One

LNL [Pitt Crandemire, Red]

- a) (Paris) - G58 - G57.
- b) (G57) - Rouen - H55 - LeHavre; (Paris) - E61.
- c) (E61) - F61 - F62 - Reims; (G57) - Amiens.

[-7 "Johan"]

??? [Joel Grönberg, Blue]

- a) (Paris) - G60 - H59.
- b) (H59) - Amiens - M60 - Lille.
- c) (M60) - Dunkerque; (G60)-H60-H62-Reims.

??? [Johan Urbanyik, Green]

- a) (Paris) - H57.
- b) (H57) - G57 - Rouen [-2 LNL];
(H57) - Amiens - L59. [-5 Joel]
- c) (Pairs) - E61 - F61 - F62 - Reims; L59 - M60. [-12 LNL, -3 Joel]

FIRE [Ola Hansson, Pink]

- a) (Paris) - E57 - F56.
- b) (F56) - Rouen - H55 - LeHavre. [-6 LNL]
- c) (Paris) - D59 - Orleans - Y17.

LNL = Loch Ness Lines

FIRE = Fast and International Railtransports Empire

| cmp | bal | cities | track | races | rentals | bal |
|-------------|-----|--------|-------|-------|---------|-----|
| ??? (Johan) | 20 | + 6 | -15 | | = | 9 |
| FIRE | 20 | + 6 | - 6 | | = | 20 |
| ??? (Joel) | 20 | +12 | + 8 | | = | 40 |
| LNL | 20 | +18 | +13 | | = | 51 |

Builds for round Two: 3, 5, 4

GM: Some tactical suggestions: Remember that the most important thing in RR is to get as good network as possible, preferably covering cities in all regions (one region is cities starting with 10, another starting with 20, and so on). Having cities with double numbers (Paris, Lyon and Marseille) is a good idea. Having a region for oneself is always good. A good network is often more important than the 6-points given for connecting cities, that can often be postponed.

Press [Untouchables]: None

The Hidden — Fall 1901

Austria [The Dragon]

A(Alb) - Gre; A(Ser) s A(Alb) - Gre; A(Tri) H

England [Wizard of Oz]

A(Wal) H; F(Chy) - NAO; F(Lon) - ENG

France [The Prince]

F(Spa) sc - Por; A(Gas) - Spa; F(Bre) - MAO

Germany [The Thinman]

A(Kie) - Hol; A(Ruh) - Bel; F(Den) - Swe

Italy [The Pirate King]

A(Ven) - Tri; A(Apu) - Ven; F(ION) - Tun

Russia [Keyser Söze]

F(Nwv) - Swe; A(Sev) s A(Ukr) - Rum; A(Rum) -

Ser; A(Ukr) - Rum

Turkey [Jungfru Maria]

A(Bul) s F(AEG) - Gre; F(AEG) - Gre; F(BLA) s

A(Bul)



Autumn 1991 Adjustments:

A: +Ser, Tri, Bud, Vie = 4; Gains 1.

E: Edi, Lon, Lpl = 3; No change.

F: +Por, +Spa, Bre, Mar, Par = 5; Gains 2.

G: +Hol, +Bel, +Den, Ber, Kie, Mun = 6; Gains 3.

I: Ven, +Tun, Nap, Rom = 4; Gains 1.

R: +Nwy, Sev, +Rum, Mos, StP, War = 6; Gains 2.

T: +Bul, +Gre, Ank, Con, Smy = 5; Gains 2.

GM: *Next round will be build only.* From next year adjustments will be in conjunction with the fall orders.

The Hidden - Press (In alphabetic order)

Aus Gvt - Rus: Would appreciate your RUM-BUL next move. I will reciprocate that move next turn by supporting your entry into BUL if possible.

Fra Gvt - Ger: The Wizard didn't open too smartly, we should have no trouble with him. Next I'll go for ECH, can you get yourself into NTH?

Fra Gvt - All: The press with "Fra" but not "Gvt" last time was mine, Per messed it all up! From now on press from "Fra" without "Gvt" is fake.

GM - All: Anyone breaking the 50 word limitation on Gvt press stand the risk of being "messed up". BTW, GM is of course a reserved dateline for the GM.

Ger Gvt - Fra Gvt: Thanks for Bel — I will look after it.

Ger - Fra: I would never dream of hurting you.

Ger - Ita: OK you smally rag... do your worst.

Par - Eng: You have had it now, befeater!

Rus - Ger: Yes, Sweden would be nice!

Player roster

| | |
|---|--|
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* = New entry or Change of address